IDLE HOURS OF ACTORS

Washington the Place Where Time Passes Swiftly.

ACTRESSES DOTE ON BIKES

So Much to Do and to Be Seen in the City That There Is Little Opportunity for Hours of Ease-Artists Who Are Received in the Homes of Capital City People

Theatrical talent, in the broad accepta-tion of the phrase, is a passport to the clubs and drawing rooms of the Capital of the nation. That condition holds everywhere to a limited extent, but it is in our own Bernhardt called it-that the rule has no exception, provided that one's talents are set in a frame of irreproachable moral

In Italy, Verdi, who made Hogo's "Camille" more inquortal as "La Traviata," is created a knight. Gounod's coat is a mass of decorations, and, nearer home, Henry Irving receives figuratively the accolade from the Queen of England. The accolade is given in Washington in a somewhat more democratic fashion , and, it may be remark-

ed, is given without distinction of sex.
Every actor or actress, lyric or dramatic,
will tell you that they love to come to
Washington. It is invariably the pilgrimage of pleasure. There are several reasons for this. One reason in chief is because a great deal of the talent that appreciates talent is naturally at the seat of Govern-ment, where for years there has been a cen-tripetal movement of bright men and

Another reason is that conditions polit-Another reason is that conditions political and women are not permitted to move in grooves. This brings about a system of society, if it may be so called, which is more free from cliques and cabals than any other city in the United States. The President is the President of the people. The first lady in the land is no bigger than the second or third lady in the land.

THEY'RE ALWAYS WITH US. The few titled people hold title from the people, and if they don't behave themselves, Andrew Jackson intended, the people get mad and titles and perquisites vanish at the next election, including the coterie known as the Cabinet set. Of course, there is the diplomatic Corps,

bot that is not American. The Diplomatic Corps changes also quite frequently, but the theatric corps is with us always, and it is perhaps a draw as to whether the people like the "play actors" any better than the "play actors" like the people of Washing-

Perhaps the reason of reasons why theatrical people so affect Washington is because it has attractions without number, and all of them within the compass of the daintiest foot that comes here, to say nothing of the possibilities of a whirl through the city on the silent steed.

Actors, like everybody else, and they Actors, like everybody else, and they are all mortal except when on the other side of the footlights, are apt to become lonesome if not absolutely lost in the immensity of the great cities through which they go like birds of passage during the "business" season. Nothing can be more solitary than the solitude of a great city in which no one knows anybody and in which it is difficult to get acquainted with anybody.

with anybody.

Take any of the big cities like Chicago, St. Louis, San Francisco or Philadelphia. Lond an actor there for the first time, or the second or the third time, and, bar-ring the paradox, he is shipwrecked as soon as he lands. Time hangs heavy on his hands. It is the hotel, the rehearsal, and the performance in everlasting recurrence

This is the soleon fact without exaggeration," and an old-time visitor to Washington a day or two ago at the Cochran. "You are all close together here: your city is compact, and withat there is no telling where it ends. I can find more no teling where it cans. I can find more things to interest me in an hour's walk from this hotel than I can in any city in the world, and I have done some reveiling in it in some expansity or other on the stage ever since I was fifteen years of age.

PLACES OF INTEREST. "I can go to the Treasury in the morning, to the Capitol, to the Smithsonian Institution, to the White House, to the War and Navy Building, to the Corcoran Art Gallery, and when I have done that I am told that I have seen perhaps too much for one day, and that the other five or six days will have plenty of occupation. I met a very intelligent townsman of yours while I was out on Madison Square or LaFayette Park yesterday, and he pointed out more places of historic interest to me than I am sure are in the whole city of Chicago.

"As a matter of fact, there are very few ancient bistory at all, and their modern history is just a little more than prosaic. You have heard it or seen it all before in some other fashion or guise."

While this actor was talking two bright

looking actresses of the 'Heart of Mary-land' troupe came bounding down the steps into the street in the nattiest bicycle costumes. They were Miss Bileman and costumes. They were Miss Bisman and Miss Busby, and both attired like pictures. Miss Bisman was a study in brown from head to foot, including her hair and gaiters. Miss Busby were a gray skirt, black walst. with meion sieeves, a sailor-made lace collar, a jaunty black bat with two black

collar, a jounty black flat with two black ostrich tips and a white veil. Both wore the regulation short skirts. By and by half dozen or more of the male members of the troupe came out and there was evidently a party being inaugurated. The girls got on their wheels The gentlemen followed suit. Where away, "said Miss Bushby, "To Cabin John's Bridge," said the other young damsel, and off they went with the colonels and privates of the Maryland army in close

"Now, that is another thing that you don't see anywhere else that I have been lately. Those girls and men own those bicycles, but they know as well as you and I do that there is no bicycle town in the world like Washington. The streets were evidently made for the bicycle; and the bicycle marks a new order of things in the pro-

"You don't see now as much lounging around the hotel corridors, or perhaps the hotel bars, as you would have seen before the days of the bike. It gives enbefore the days of the bike. It gives em-loyment to hours that used to be idle for both men and women. The male actor has, or had, ten to one, the best chance over the lady actor, under what I might call the old regime. But the bicycle you see was a boon for man that included

oman.
"Time always hung most heavily on the hands of the actress, because she had no diversion except playing solitaire or reading novels, in the days when there was no cheap transportation like that of a hired bike. The fellows, male and female, with the big salaries could afford the carriages and the style, but the bicycle has put us all on a dead level. But, to be candid, this is true of Washington more than any other place, because the home, the boulevards and the theater are always close at hand. Just think of it, Our theater is only four or five squares off, and every inch of the way is an asphalt

There is not yet quite a unanimity of opinion on the bicycle among the female Thes-pians. When Miss Lillian Russell was here she stayed at the Arlington, and she had a beauty of a bicycle, with silver handles, handsomely gold-mounted. She was a great spinner and rode out into

the suburbs quite often.

The next queen who will arrive is Miss Ada Rehan. Her brother, Arthur Rehan, is now in the city, and he is the authority for the statement that the original of the aliver goodess is not a devotee of the fascitation becomes in the content of the conte nating bicycle. She has never enjoyed the sensation of sitting astride of the rubber-hoofed hobby-horse and gliding away into space and fancy like the comic opera diva. Then again there is the latest surgatress

in Washington, Camille D'Arville, and she simply detests the bicycle. She says it is unwomanly to ride or be seen on the popular steel horse. This Camille has evidently been left behind in the race of the present. As a commentary on her teaching, however, it may be stated that all of the other girls in the troupe are good bicyclers, and enjoyed themselves many a time last week on the exceptional race tracks of the city and suburbs.

ACTORS IN THE SWIM.

To get back to the social side of the actor's life on the inside and the democratic side of Washington society, as hosts of these welcome visitors. Among the actors and actressés who are "in the swim" here, are Ada Rehan, Joe Jefferson (me and the President at Gray Gables), Mr. Willard, Mr. and Mrs. Kendal, Rhea, beloved at least by one of the Senators eight years ago; Julia Marlowe-Tabora, Oiga Nethersole, Lillian Russell, Frederick Bond, John Drew, Mrs. Sidney Drew, Henry Irving, Elien Terry, Stuart Robson, W. H. Crane, Frederick Warde, Jessie Barliett Davis, and a large number of others. ACTORS IN THE SWIM.

John brew is a familiar figure when in town at the Metropolitan Club, and Fred-erick Warde is often seen at the Columbia Athletic Club. At this latter handsome reception center can also be seen at times Joseph Wheelock, Jr., Charlie Coste, and some of the other well-known actors "about

town."

The Arington is quite a favorite stopping-place for several of the stars of the first magnitude, and it is there that they meet a great many of the best people of Washington, entertaining and being entertained. Here have stopped lately and more remotely Fanny Davesport, Ellen Terry, Litlan Rassell, Laugiry, when she was the Jersey Lily, Sarah Bernhardt, Mne. Mella, John Drew, Robson, Crane, Rose Melba, John Drew, Robson, Cranc, Rose Coghian, Henry Abbey, Frederick Warde, Manrice Barrymore, Julia Marlowe, Ada Relan, Frances Wilson, DeWolf Hopper

and Salvini.

Nat Goodwin usually stops at the Cham berims and the Kendals at the Shoreham. Chauncey Olcott, Henrictta Crossman, Isa-belia Irving. Madeleine Prince and Camille P'Arville stay at the Ethitt, and there are other bright stars who make their home at the Riggs, and the lighter comedy and vandeville folks at Cobbs' the Hotel

Lawrence and others near the avenue.

But, wherever they are, the general feeling is that they are here partly on a secial visit. The town is just big enough to be sociable with all of its thented vis itors, and there is such a reciprocity in his case that they all agree with the entiment that there is no place to go like Washington, provided you can sing or dance, or talk, or not better than the great

majority of people.

It is here that is realized the truth that single shining talent can capture a city, where mere money is no consideration, as the Government is here in the whole-sale money-making trade.

DRAMATIC NOTES.

Augustin Daly has accepted for produc tion a semiselassical and poetical one act play written by Mrs. Oscar Berringer, called "Perselope." It is based on the Homeric story, and Ada Rehan is de-lighted with it.

Minnie Palmer will begin her American tour December 22, appearing in a musical comedy called "The School Girl."

wilson Barrett has relinquished the London rights of "The Manxman" to Hall Caine, who will build up the part of Philip. E. S. Willard is likely to become its ultimate possessor. In it he will play the conscience stricken Deemster.

Mary Anderson has completed her auto.

Mary Auderson has completed her auto-biographical work, called "Memories," and it is now in the hands of her London

Oscar Wilde's "Salome" is to be played at the Theave Libre, in Paris, this winter. This is the play which Sarah Bernhardt was to have done, and which Wilde first wrote in French.

Adelina Patti will appear in her new musical pantomine, "Mirka, the Enchan-tress," soon after Christmas, in Paris.

The Bostonians are reheatsing a new comic opera which has the title "A War-Time Wedding." Henry C. Barnabee and wife, of the Bostomans, celebrated their golden wed-ding in Chicago last week.

ding in Chicago last week.

Digby Bell produced his new opera, "Nancy Lee," at the Academy of Music, in Baltimure, last week. The words and music of the new opera are both by Fred Miller. The piece is a ratire on the navy and made a pronounced hit. In the opera with Bell are Laura Joyce Bell, Josephine Knapp, Devlin Staey and other well-known artists.

The "Queen of Llars," adapted by Har-rison Grey Fiske from the French, by Dandet and Henrique, was given its first production in Pittsburg last week by Minnie Madern Fiske.

Sir Henry Irving played "King Arthur" for the first time in America last week. The play was produced in Boston. It was written by J. Comyns Carr.

The Bavarian peasant actors began their gottsschaftzer von Ammergau.

At the two hundredth performance of "Trilby" in New York silver lockets containing a portrait of Virginia Harned as the heroine of the piece were distributed as

of which William Jerome is the maker, made a great hit in New York.

John Drew produced his new play, "Chris-topher, Juillor," at the Empire Theater in New York last week. The critics did not take kindly to the piece, and it may be with drawn in favor of the "Bauble Shop."

"The Capital," a play in which most of the scenes are laid in Washington, is en-joying a prosperous run at the Standard Theater in New York. Beerbohin Tree has decided to make an

other American tour next season. It will be managed by Charles J. Abud. Ida Mulic has been even more successful this season in the part of Dame Druselda in Palmer Cox's "Brownies" than she was

Louis Aldrich may go out this season. He

is seriously considering a proposition made him by Joseph Brooks to play the Crane plays with a special company to be organ-ized by Brooks, and to cover a certain ter-ritory in the far West which Mr. Crane himself does not care to visit. Elita Proctor Otis has joined Daniel Prohman's forces, and Rhoda Cameron's place in the cast of "The City of Pleasure."

George Edward's comic opera company from the Lyric Theater, London, number-ing seventy-two persons, strived in New York on the Aurania this week. Nat Goodwin will produce his new play, "Ambition." by Henry Guy Carleton, for the first time at the Fifth Avenue Theater,

New York, to-morrow night. Maida Craigen will begin her starring tour early in November. Her repertoire tour early in November. Her repertoire will include "Camille," a "Duel in Hearts" and "The Creole."

"Nell Gwynne," a new play by Paul Kester, was produced by Rhea at Wor-cester, Mass., this week. The play deals with incidents in the life of Nell Gwynne during the reign of Charles II, and in it

Rhea is said to have scored a decided

success.

Olga Nethersole will begin her second American tour at Albany, N. Y., on the 21st instant, opening in "Camille."

Theresa Vaugh, of "1492" fame, will sing "The Sunshine of Paradise Alley" in "Excelsior Joe" this winter. It will probably be the success of her career.

Blanche Waish is said to have an excel-lent part as Mrs. Bulford, the Russian ad-venturess, in the "Great Diamond Rob-

Marie Dressler's imitation of Bichard Harlow as Isabella in "1492" is said to be quite clever. She is to have a part in "Ex-celsior, Jr.," when that burlesque is seen at Hammerstein's Olympia in New York.

Julia Marlowe will not be seen in the Metropolis until March 9, when she will appear at the Herald Square Theater. Charles B. Hanford is introducing a new idea into legitimate productions by making a special feature of the music in each of the Shakespearean plays of his repertoire.

cast includes some well-known people. Gus Heege, of "Yon Yonson" fame, is an inmate of one of the Jersey City hos-pitals, and it will be many weeks before he will be able to act again.

NEW YORK STAGE GOSSIP

New Things Seen and Old Ones Revamped in the Metropolis.

MOLLIE FULLER'S BLOOMERS

They Are of the Most Bewitch ing Pattern-Peasant Theatre Company a Novelty.

New York, Oct. 12, 1895. Another "Hamlet" in the person of Walk-er Whiteside was seen at the Herald Square anniable critics. Mr. Whiteside gave a me chanical impersonation of the "melancholy Dane," which was entirely devoid of spontaneity and feeling. At times he was graceful and picturesque, but his voice was monotonous and "mushy," especially in the lighter passages, when it was difficult

to understand him, As he has been known as the "boy actor" for ten or fifteen years, and has played "Hamlet" many times, the chances are that he is about as good now as he ever will be, and as the mantie of neither Booth, Barrett nor Davenport has thus far enveloped him, there appears to be little danger of his becoming the future tragedian.

The company which supported him would appear to better advantage in farce comedy, with the exception of Maida Craigen, who gave an artistic and charming impersonation of Cobally.

The Peasant Theater Company, direct from Schliersee, Germany, is a real novelty at the Metropolitan Opera House. They present in their crude, natural manner and Bavarian dialect, the plays that have here tofore been seen only at the Irving Place Theater, interpreted by first-class, well-

educated actors.

It can hardly be said that these natural, unaophistocated thespians are as effective as the unnatural sophisticated actors are. but they are fully as interesting, and their simple songs and zither solos and schuh-platter dancers are unique and charming.

Monday night, at the Empire, John Drew appeared in "Christopher, Jr.," before a good-sized audience, which seemed to like the piece much better than "That Impru-dent Young Couple." It will no doubt, run-successfully until Olga Nethersole ar-

"A Social Highwayman" has given way at the Garrick to Modjeska, who opened there Monday night in "Measure for Measnre" to a large and enthusiastic audience. During the week she will be seen in "Mary Stuart" and "Camille." As this is announced as her "last appearance in New York" no doubt the business Caring her engagement will be very good, for everybody will want to see this superb actress once nore. Long may she live and prosper, even though she doesn't grace the stage.

Mrs. Potter and Mr. Bellew have left Daly's, and in place of "Le Collier de la Reine" we now have "Hansel and Gretel," a genuine novelty and success of large pro-portions. It is delightfully presented by an excellent company. I will have more to say of their performance next week.

Mollie Fuller's symmetrical legs, assisted Mollie Fuller's symmetrical legs, assisted by forty or fifty others, seemed to please the bald heads at the Grand Opera House last week. "The Twentieth Century Girl" has been changed and improved, and all that, but it is not of the play I would write; it is of Molly's they feet, dainty ankles, rounded limbs and fetching costumes. Of all the bloomer suits and 'new women" paraphernalia that I have seen Miss Fuller's is the pretirest, most effemi-Miss Fuller's is the prettiest, most effemi-nate and attractive. While it would hardly hate and attractive. While it would hardly be the kind of a costume to appear in when riding a bicycle up Broadway in the day-time, it is in good taste and suitable for the stage.

The bloomers, which reached to the knees,

were of thickly spangled black satin. The sleeveless pale blue and white striped sweater was finished with large blue satin ws on the shoulders and at the back of

perched on her golden curls was a black blue purpon on the top. The heels of her black, patent leather slippers were blue and the black slik stockings only reached to the middle of her calf, showing well-cilled, flesh-colored tights, from these man filled, flesh-colored tights from there up to the bloomers. Maybe she didn't look

Georgia Hawley, as a funny old woman, deograf havey, as a turnly old wolland, is an addition to the company. She gets giddy, and in order to become an actress dons a male riding habit, composed of yellow knee breeches, green swallow-tailed coat, plaid leggings, plug hat, etc. She artempts to waltz with the comedian, and they have been accepted and the product of the company of the plaid to the plaid to the company of the plaid to the company of the plaid to the plaid they indules in such a rough and tumble keel-over affair that it is hard to tell for a while which will come out on top. But it was funny all the same, and the audience demanded an encore.

The three Hawthorn sisters, in specialities of sizeing and darking are very ordinary.

of singing and dancing, are very ordinary performers, but have pretty figures when they appear in tights. Nevertheless, the ample display of collar bones and salt cellars, when they wore decollete dresses, was far from attractive.

At the Fifth Avenue Monday Nat Goodwin changed his bill from "A Gilded Fool" to "David Garrick" and "Lend Me Five Shillings". Mr. Grandwillend Me Five "David Garrick" and "Lend ale Five Shillings." Mr. Goodwin's impersonation of Garrick in the comedy and Golightly in the farce stamp him as one of the most versatile of American actors. Rehearsals of "Ambition." Henry Guy Carleton's latest play, are in active progress, and we are likely to see Nat in a new part early

"Princess Bonnie" is on its last legs at the Broadway and is to be withdrawn shortly in favor of "His Excellency," of which I hear good accounts. The "Princess Bonnie" has not duplicated her Quaker City success here and it is said that the management is a heavy loser.

"The Chieftain" goes merrily on at Abbey's, where the audiences are only limited by the capacity of the theater. I can say without exaggeration that not since the days of "Erminie" have new Yorkers heard so fine a comic opera. Wilson and his manager, Mr. Canby, are adding a large "wad" to their bank account even

However, after seeing the performance and listening to Chauncey's sweet voice I felt amply repaid for my trouble. The house was packed and boys hung to the gallery railing as thick as flies.

Joseph Jefferson and his company are rehearsing at the Garden, where the pop-ular comedian begins a four-weeks' en-gagement next Monday, opening in "The Cricket on the Hearth" and "Lend Me Five Shillings."

Frank Mayo, is again on view at the Herald Square, where the much-talked-of Heart of Maryland' will be made known on Oc-tober 21. Della Fox has decided not to revive "The Little Trooper" during her present engagement at Palmer's. "Fleur de Lis" will therefore be continued four weeks

"The Gay Parisians" has made so much of a success at Hoyt's that the management talk of extending the run of this lively farce.

E. H. Sothern has made the dramatic suc-cess of the season in "The Prisoner of Zenda" at the Lyceum. Manager Dan Frobman says the house is all sold out for a fortnight in advance.

There is a rumor that "The Sporting Duchess" willgo to Boston at an early date.

so buffeted and pushed about as I was on that occasion. When I did reach the in-terior my hat was on one car, my skirt twisted to one side and my general ap-pearance somewhat resembled Dickens' real Nancy Sykes.

It is reported in town that three or four well-known stars are on the "ragged edge," and are likely to be eating free lunches be-fore the winter is over. The annual fall-crop of "busted" theatrical combinations is being rapidly gathered in.

Herrnman, the "prodigious-tater," is at the Grand this week.

I hear that Littian Russell is to wear tights in the "Little Duke," an old time comic opera which is to be revived at an early date. My, my! Won't there be a fine display of fatted calf!

NANCY SYKES.

A NOBLEWOMAN'S CRITIQUE,

Testimony of Lady Jenne to Our Own
Ada Rehan.

Few people know that Ada Rehan was
at first received coldly in England. When
appreciation did come it came with a rush,
and below is the opinion of a member of
Britain's nobility—and one of her own
sex, too!—upon America's greatest Shakesperian actress. Lady Jeune says:

In all Miss Rehan's acting, quite apart from her genius, one cannot but be struck with the signs of hard and patient work which it shows. She is never careless; the smallest detail is watched and attended to; nothing is ever sharred over; the tones of the voice, the intonation of every word are distinct to the minutest degree.

Her indomitable energy, her restless force, are surprising, and the amount of physical fatigue she has undergone must strike even the veriest tyro in such matters. Of her genius we need not speak, but she has perhaps the strongest personality and greatest vitality of any living actress, and when she is on the stage it is impossible to look at any one else. She conquers by her personality almost superhuman difficulties.

ficulties.

How often has one seen her carry the fortunes of a Play on her shoulders, and carry it to victory? Some one with great appreciation of dramatic performances and appreciations. appreciation of dramatic performances and a great critical capacity, said of her: "Whatever she may be Playing, and who-ever she may be Playing with, one cannot take one's eyes off her when she is on the And it is so; she is the central figure

And it is so; she is the central liquid around which everything moves and in which all interest is centered. However, wanting we may have been in ready appreciation of Miss Rehan in the early days of her visit to England, she cannot fail to believe now how deeply and warmly we admire one whom we consider by the the proof perfect exponent—nay, we we admire one whom we consider of far the most perfect exponent—nay, we should almost say, the only Shakespearian actress of the day. If she still retains a feeling of hager at our shortcomings, she must, with the real strength of her generous nature, remember that Jo her great prede-cessar, Mrs. Siddons, in her early days, we were equally unappreciative. She cessar. Mrs. Siddons, in her early days, we were equally unappreciative. She can well afford to forgive us now, for she must be well assured that there is no one to whom we give so genuine a homage as to her, and, with the inborn wit and sense of fun of her native country, she can affect to laugh at our infatuation when she drags us now in triumph at her chariot wheels; and the triumph is the more complete in that it is the tribute of a cold, phlegmatic, and critical people, who have been fairly conquered and carried away by her genius.

who have been fairly conquered and carried away by her genius.

Apart from the admiration she inspires as an artist, there is another aspect of her character, in which she is infinitely more attractive. Her generosity, charity, modesty, and her simplicity, are only a few of the qualities which have endeared her to many friends in this country. It would be impossible to imagine any one of the form affect ation of any kind or her to many friends in this country. It would be impossible to imagine any one more free from a frectation of any kind or more humble as to the standard she assigns to herself. Her nature, like her gifts, is great in every sense of the word. Her devotion, unselfishuess, logalty and absolute absence of vanity are qualities which strike one most in intimate infercourse with her, for she is absolutely devoid of the weaknesses of many public peoplesuch as love of popularity and ostentation.

To be allowed to do her work quietly, to carry out the ideals she strives for, and to be the friend only of those she likes and respects are, we venture to say, her only ambitions.

the entertain your guests."

The saloonkeeper thought well of the proposition. He arranged to have a pinno sent around and the professional entertainer began to enliven things.

First he sang "The Fatal Wedding."

Then he sang "See That My Grave's Kept

Green."
Then he tackled "Empty Is the Cradle, Baby's Gone."
Then he was fired and the saloonkeeper put crape on the door.—Buffalo Express.

Too Much for Him. Examining Physician (Premium Life In-orance Company)—Did your father die a Applicant for Policy-Nope; we had three doctors.—Puck.

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GARNER & Co. THE WEEK IN REVIEW.

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GARNER & CO., OUTFITTERS. Cor. 7th and H Sts. N. W Theater the other night to see Chauncey Ol-cott in "The Irish Artist." Never before in all my experience has yours truly been

THESPIANS NOT ALL BORN

Many Are Laboriously Made by the Teacher of Dramatic Art.

PEEP8 INTO A SCHOOL

Training the Voice So That It Shall Speak Distinctly and Correctly. Ludicrous Incidents at Rehearsals Chairs Transformed Into Animate and Inanimate Properties.

rnere is a time for everything. That is the reason that, just as sure as the seed umbers till the spring to burst int plant, or the chestnut waits until the frost to drop from the twig, the would be actor in the autumn renews his studies in his chosen

There is no really valid reason why th

young person who expects to some day startle the world from behind the foot lights should wait until the approach of winter to begin his studies other toon that custom has allotted that time for the purpose. But, of course, since custom has made such an arrangement it would b the apex of impropriety to begin at another time. Therefore the schools where real practical acting and elecation, are taught are just opening in Washington.

He who turns his opera glass upon the brilliant stars that twinkle in the milky way. of the theatrical firmament and quotes that the actor is born and not made, speaks that which falls far short of the truth. Let him but pass through, even by mere observation, one fraction of what those same stellar characters have had to undergo

same stellar characters have had to undergo in the training school, and he will retract his statement with the rapidity with which one traverses a graveyard on a sable night.

The position of the leading luminary on the programme is seldom reached by mere evolution of the chorus contingency, but only by toll like that of the industrious bee that has decided to devote all its life's attention to the collection of honey.

The schools and classes in this city where The schools and classes in this city where

The schools and classes in this city where practical acting is taught are thorough in their methods.

The voice is the first essential, and personal appearance is the second. That is natural, for the latter may be easily built to order by the timely use of wig, and paint box. The ability to carry the voice must be mastered, they tell you, and a remarkably strong voice devoid of training may be lost among the wings of the stage scenery or wander off into the flies without ever reaching the orchestra circle.

circle.

There is a vast deal of amusement to an observer at one of these classes for the production of the actor. To see a young man who is a regular Apollo Belvidere attempting to interpret8hylock or a young lady who has made a specialty nearly all her life of unsuccessfully hunting for the humor in anything trying to do the part of the spinster who is ever in a sea of hidicrous trouble, is capable of bringing an expression of mertiment to even the face of a representative of circle. ment to even the face of a representative of the equine family

ment to even the face of a representative of the equine family.

The room where the manufacture of the future stars is begun, generally serves the purpose of class-rooms, dressing room and theater. The same andience looks on each day in forced silence. That audience is the chairs, wails and usually meager hangings of the apartment—the professor always, of course, being under-stood to be present to lend animation to the assemblage.

Whether the stage is present or not the whether the stage is present in the walls of the kitchen, the railway station or the boudoir and library, are marked off on the floor with chaik, and additional markings fix the locality of doors, windows and fire-

MIXING THE ENTRANCES. It is not uncommon, therefore, to see

carry out the ideals she strives for, and to be the friend only of those she likes and respects are, we venture to say, her only ambitions.

No Wonder He Closed Up.

There was a new saloon started in Buffalo the other day. It doin't seem to take. The proprietor didn't know what was the trouble. He was telling his troubles to a stranger when the latter said:

"You need music to attract the crowd. Feople won't come into a place where there is nothing roing on. Now, this saloon is as dismal as a morgue. I'm a first-rate plano player and a good vocal's likewise. Better rent a pinno and hire me to entertain your guests."

The aspiring youth, unmindful of all save his lines, energe miraculously from the wall, when it was intended he should get in by the door.

Chairs are used to represent every article of furniture, from a folding bed to the kitchen range, while books come in advantageously when bric-a-brac is necessary. Imagination must supply the plactures on the wall, the curtains, the flying birds and the approaching storm.

When the reporter entered just such a school the other day the pupils were enacting a melodirama. A little thin fellow, with a sallow complexion, was the thundering vilian. That is, he was supposed to be thundering. He was to say to the defenseless scubrette, who wanted to marry

to be fundering. He was to say our defenseless soubrette, who wanted to marry her lover, that it was his intention to cut her throat with the paper knife he had been provided with. He said the words, but in his earnestness he forgot the knife and seized the chair that represented her bureau and raised it to annihilate her. The fair maiden instead of turning pale under the impending danger, burst into laughter and rushed up the imaginary fire-

place.

The cunning uncle, who wanted to bring
off the match that the girl disliked, came
in just at that minute, through the west
wall, out of the blinding storm. He carried a light, cotton sunshade that he for-

got to lower until be reached the middle of the room and then he sat down on the chair intended for the piano.

The work of the students is now beginning in earnest, and as stated before no one but the initiated knows the toils and troubles they will have passed when the winter is gone. Time will tell those who are geniused and those who think they are.

In looking backwards at the performances In looking backwards at the performance of last week, it may not be amiss to say something now about the theaters themselves. It perhaps has not occurred to a great many people that the five theaters of this city are embraced in a strip of of this city are embraced in a strip of municipal territory only two blocks in width and seven blocks in length. In that respect, as in many others, Washington has no parellel. The theaters are placed, so to speak, near the heart of the city, while the dot all parts of the body, politic

As a consequence of this location at the center, and familiar proximity of the temples of the muses, a short stroll between 11 and classes and conditions of men and women. People who will recall the story of Poe's "Man of the Crowd," will regret that his man had not the opportunity of satisfying his longings for eternal mixture with the crowd, as it comes out in the aggregate from the Washington theaters.

The man of the crowd would have been The man of the crowd would have been conspicuously in his element on Tuesday and Wednesday nights of last week in the whiri that took place opposite the Treasury building on Fifteenth street when the streams from LaFayette Square Opera House going east met the streams from the National and the Allen's Grand Opera House going west and north in his tocality. It does not often bappen that the crowds

It does not often bappen that the crowds come out as well on the same time as they go in but on these two occasions there was quite a babet of comment of "Little Christopher." Frank Mayo, the new venture. "La Tzigane" and Lillian Russell, "The White Rat." "The Midnight Special," the Vaudevilles with all the odds and ends of wise, witty, and amusing remarks in the line of unofficial criticism. It takes only a few minutes for this crowd to disappear few minutes for this crowd to disappear a rew minutes for the cabmen, the po-licemen, the moon or the electric lights. Female fuss, fashlous, and weathers make at such interesting times a decidedty in-teresting social feature.

Last week was distinguished by the pro-Last week was distinguished by the production of a play, "The Heart of Maryland," by Belasco, the prolific parent of drama. The large share of the public and the critics who stood sponsors at the christening have predicted a long life to the new baby, which was born and cradled in

the camp of the late war.

The fine points in the drama have already been freely considered. The character of the ideal Union soldier in Col. Kendrick is

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said of Maryland Calvert, who is sup-sed to be a type of the Southern woman of the veille roche. In the scene in which she asks the Federal officer to lay down, his sword it may be pleaded that she is under terrible mental stress, but in typical under terrible montal stress, out in typical beroines there can be no stress intense enough to excuse the utterance of so left-handed a speech. It lets down the dignity of the character to the extent that we feel that she has committed an inexcusable

impropriety.

In "Gen. Jackson," on the contrary, the Confederate idel is made dramatically the Stonewall of the war, and is as impropriety.

Fight. When the victims realized the trick that had been played upon them they scarried back to shelter.—Philadelphia Record. assive and rigid in matters of duty as could have been expected even of the veriest general of Sparta. The play will go well.

People flocked to the New National Theater to bear Camille D'Arville in "The Magic Kiss." The main idea is the renewal of youth; vide Goethe in Faust with the Browne liquid, and Ponce de Leon in Florida, looking for the Fountain of Youth. The magic kiss, however, as the great restorer, lent a new interest in the story. What else there is in "The in the story. What else there is in "The Magic Kiss" has already been exploited, with the exception perhaps that Miss D'Arville could with advantage have her low notes transposed two notes higher. Then they wouldn't grate so.

Corinne, who, and which, was at the Academy of Music, told and sang to people that they had all heard it before many a time. Quite right, but that did not detract from the fullness of the measure of amusement. Christopher Columbus is now having a run on the stage in some form or the other and he couldn't escape the Corinne combination naturally. If one were asked for the best thing in Corinne's play he would undoubtedly say the Nicholls sisters as the colored damisels. Their work evinces a careful and intelligent study of their character. They are jewels in their line.

Manager Easton had a great show in Kalbfield's Orpheum Stars. People haven't laughed so much in a long time as they did all week with these bright people. These stars cover the firmament of light dramatic and mixed dramatic and specialty work.
Pretty little Violette McAvoy and Rodgers,
and the wonderful Japanese jugglers are
people whom we should all like to see again.

There was more of this style and of an equally high grade at Kernan's Lyceum Theater, where the well-known Weber and Fields "Vandeville Club" entertained full houses all week. The Broadway sketches by houses all week. The Broadway sketches by the Burt sisters was something high above the ordinary in the way of burlesque and satire of loud people on the great metropolitan boulevard. McIntyre and Heath and Will H. Fox were three good cards, which were played with their usual finesse. Weber and Fields are of course institutions, but they have the knack and ability of making the old over again to be as good as new, and they make the new the main noint in the show. point in the show.

There was a whole week's run of good plays at the Lafavette Square Opera House with Mr. Frederick Warde in the leading roles. "The Mountebank," "The Lion's Mouth," and the old stand-by, "Damon and Mouth," and the old stand-by, "Damon and Pythias," were played in Mr. Warde's usual excellent style. The best attended of the plays was, perhaps, "The Lion's Mouth." The new theater is becoming more popular every day and is good for brilliant and large audiences this week when Miss Ada Rehan will appear with her bouquet of inimitable charms.

A Very Short Wait.

Next door to the office of a popular magistrate in the central portion of the city there is a small tailor shop which has this sign in the window: "Trousers pressed while you wait." Quite a number of politicians you wait." Quite a number of politicians frequent the magistrate's diffice, and they often drop into the tailor shop to have the "baga" taken out of their trouser knees. One day last week Select Coancilman Tommy Ryan and a number of up-country delegates were sitting in the tailor's back room while their respective pantaloous were being ironed. Representative John H. Fow who is forever on the lookout to play a practical joke, passed the door of the shop and took in the situation at a glance. Mr. Fow

raised his mighty for horn voice in one wild cry of "Fire!" The effect was instantaneous and startling. Mr. Ryan, the first to dash through the slop door; was cothed, as to his nether extremities, in flaring searlet. Two of the country politicians wore gray and white, but the third wore, besides the startled look upon his face, not much of anything. His "biled"

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